

THE AMERICAN MAGAZINE OF ART

APRIL, 1919

TABLE OF CONTENTS

MEMORY, A STATUE BY DANIEL CHESTER FRENCH,	Frontispiece
FRENCH'S STATUE—"MEMORY" ..By MARIA Oakey Dewing	195
THE PAINTING OF HENRY GOLDEN DEARTH,	
<i>Four illustrations</i>	By ELISABETH LUTHER CARY 196
NOTE ON AN EXHIBITION OF WHISTLERIANA,	
<i>Six illustrations</i>	By A. E. GALLATIN 201
ANCIENT CHINESE SCULPTURE.....	By E. C. 207
<i>One illustration</i>	
THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION,	
<i>Eight illustrations</i>	By EUGENE CASTELLO 208
A TRIBUTE TO THEODORE ROOSEVELT, By GLENN BROWN	216
EDITORIAL: A NATIONAL GALLERY.....	218
NOTES AND ITEMS.....	219-227
FEDERATION ACTIVITIES.....	228-229
CORRESPONDENCE.....	230

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Portraits of Whistler

A Critical Essay and an Iconography

By A. E. GALLATIN

Author of "Whistler's Pastels and Other Modern Profiles," etc.

Two hundred and eighty-seven portraits and caricatures of Whistler are described in this book, and forty of them are reproduced as full-page plates. The illustrations are from portraits of Whistler by himself, by Fantin-Latour, Thomas R. Way, Chase, Boldini, du Maurier, Poynter, Alexander, Helleu, Seymour Haden, Rajon, Nicholson, Rothenstein, Ernest Haskell and Mortimer Menpes. Caricatures are reproduced by Charles Keene, E. T. Reed, Phil May, Aubrey Beardsley, Max Beerbohm, Walter Crane, Linley Sambourne, "Spy" and "Ape." Several of these plates are now reproduced for the first time.

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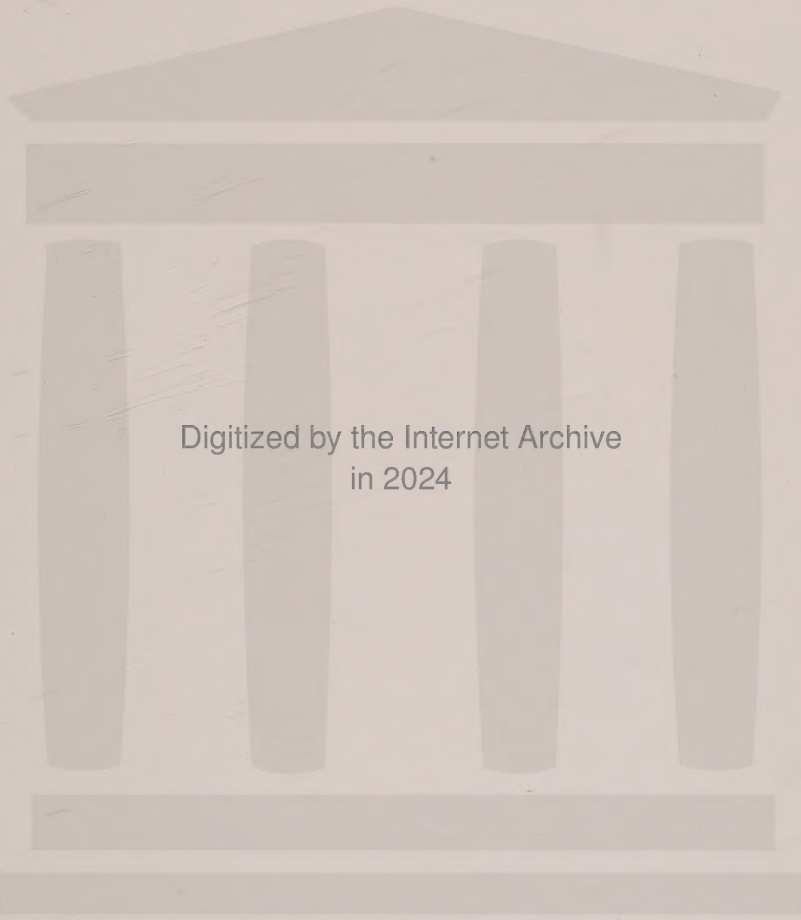
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MEMORY
BY
DANIEL CHESTER FRENCH
THE METROPOLITAN MUSEUM OF ART
NEW YORK

THE AMERICAN MAGAZINE OF ART

VOLUME X APRIL, 1919 NUMBER 6

FRENCH'S STATUE—"MEMORY"

BY MARIA OAKLEY DEWING

SOMETHING has happened in the art world—here in the United States of America—in the City of New York.

Daniel French who broke into the public attention as a boy with his boyish achievement of the "Minute Man," and who later made a name in portraiture with his beautiful bust of Emerson, and who has decorated our public places with statues and fountains and groups and memorials all over the country, and who had to compete with the magnificent dignity of Saint-Gaudens, and the charm and grace of MacMonnies, and who grew more elegant year by year till it would have seemed that we might expect anything of him. Yet do we ever expect the convincing perfection that even among the antiques has only been reached sometimes? Nobody could have expected such a statue as French has just finished. Cortisoz in writing of it speaks of the Renaissance, but was the Renaissance ever of this largeness?

There is but one standard in art and all who make a serious endeavor to reach it have placed a sign post on the road. There are many roads to it and the personal expression must flower on every one of them for only so is creation—is the initial: but however different each work of art may be that which cannot stand by the side of the greatest is not great. The painting that is not fine beside a Rembrandt is not fine—the statue that is not fine beside the Venus de Milo is not fine.

French's statue, "Memory" he calls it—he might as well call it "Eve"—need not cover herself before the Venus de Milo. It is less removed, more human and lovable but not less perfect, not less noble.

Sculpture is an abstract art. It has cast aside more than half the problems that the painter struggles with and so up to a certain point it *seems* a simpler art. Many achieve competence in it and all competent work is intensely interesting, but more than the artist in any other branch of art the sculptor fails of his mark unless he has absolutely hit the bull's eye. There is no compromise.

In painting there is so complex an aim, construction, modelling of detail in form, drawing of line, composition of line and of mass, perspective, color, expression, handling of paint, surface unity, contrast, envelopment—these are a few of the problems the distinguished painter strives to cope with, and he may be a great master in one or more of these qualities and by that live forever.

The fine paintings in the world are numerous and varied. When Fantin Latour painted the portrait (is it of his wife perhaps?) that hangs in the New York Metropolitan Museum of Art he painted a portrait as great, if even very different, as the Rembrandt man in a hat that hangs there in another room. When Sargent painted the portrait of Marquand, also in the Metropolitan Museum, he

* Since this article was written Mr. French's beautiful statue has been purchased by Mr. Henry Walters and presented to the Metropolitan Museum of Art.

painted as well as any Franz Hals is painted. I could name still life that might hang by a Chardin, American figure pieces as fine as the greatest Dutch or French—and in spite of painting—real painting—being a more recent art than sculpture it would be a large company of great paintings that one could gather—though not even the greatest masters were always great. A credulous world accepts blindly that which is signed by a distinguished name, but those of us who demand pos-

session of our freedom of intellect know well that one must search for the *chef d'oeuvres* of the great and let their failures go.

The far greater perspective of sculpture has yet given us a lesser number of masterpieces. Therefore the surprise of such an achievement as this statue—and perhaps few who write of it will quite dare to say what this is that has happened in our midst.

I wish it were one more worthy than I who came to lay my branch of laurel before this achievement.



THE PERSIAN JAR

HENRY GOLDEN DEARTH

THE PAINTING OF HENRY GOLDEN DEARTH

BY ELISABETH LUTHER CARY

THE Memorial Exhibition of Paintings by Henry Golden Dearth is one of which many an artist might dream with longing, might consider a worthy posthumous recognition of a lifetime of unremitting research and labor. The circuit covered by the exhibition is very extensive, embracing the principal museums or art

galleries in the cities of Buffalo, New York, Detroit, Pittsburgh, St. Louis, Muskegon, Youngstown, Chicago, Cleveland, Milwaukee, Des Moines, Cincinnati, Minneapolis, Worcester, Providence and Boston. The collection includes pictures lent by private collectors throughout the country whose discriminating taste has been proved



THE BUTTERFLY ORCHID

LENT BY GEORGE DUPONT PRATT, ESQ.

HENRY GOLDEN DEARTH

in the character of the objects they have assembled for their personal enjoyment. And the pictures themselves represent the whole range of Mr. Dearth's activity as an artist, a range so incredibly wide as to produce an impression of work done by at least three men of varying talent and disparate inspiration.

Here are the early works dating from the last decade of the nineteenth century, after the artist's return from his student days in Paris, delightful and quiet versions of the harbor at Boulogne, the marshlands of Picardy, of markets and churches and canals and roads and toiling beasts of the field, of summer nights drenched with moonlight. These show a marked indifference to detail, a somewhat limited palette and a preference for a low key. An occasional flash of intense color, a tendency to use a thick impasto and to enjoy pigment as a material to manipulate, are only indications of the later revels.

Then, about 1912, came a change to a richer material beauty and a greater vitality of surface and color. This was the period

of the "pool series" in which are commemorated the deep inlets and water holes of the Brittany coast; pictures in which the pigment is applied straight from the tube in swirls and lumps of pure color and light and shadow play over the corrugated surface in a fashion pleasant to the eye. Modern little figures are seated among the rocks bordering these pools and wear clothes of brilliant hue that play into the iridescent scheme. These little figures are of a curiously exquisite grace. They never are young pagans identifying themselves with the nature about them, hearing old Proteus blow his wreathed horn or seeing Venus rising from the sea. They need no such glimpses to make them less forlorn. Forlornity is not of their world. They are clean cut, cared-for, physically sound, and interested in what is going on whether it is a Russian ballet or the leapings and whirling and wild ordered gestures of water pouring over rocks and sinking rhythmically into rest.

There is a fillip to the imagination in the contrast between this modernity and the

primeval scene in which it is placed. The same sensation is won from the portraits in which the sitter is surrounded by objects affirming in form and color their great age and the precious quality of their workmanship. Here are women with red hair and finely cut profiles in robes of emerald and jade, of coral and lapis lazuli, and near them stands a vase or bottle of noble decoration in manganese and cobalt and copper greens to the lovely perfection of which they are serenely indifferent with the indifference born of familiarity.

The artist gives to the human physiognomies he portrays a quality that may or may not have been theirs in the living models, a quality of seeming to belong to an aristocracy of taste, to a class so daintily fed with aesthetic fare as to take beauty as a matter of course. Almost the product of their disciplined and fastidious preferences, they are inseparable from such surroundings as the artist has assembled for them. His portraits are painted with definite outlines and in a flat impasto, as the Chinese or Persian painters might have done them if they had used oil color. In spite, however, of this device which makes the faces and figures of his human subjects a part of the general decorative scheme carried out on a single plane, he has not compromised the individual likeness. One face with somewhat angular features and crowned by a wealth of red hair, reappears among his types, rendered with a surprising suppleness when his cloisonné method is considered.

"When without abandoning landscape where all is light," says M. René Gimpel in a graceful appreciation of Mr. Dearth's art and personality, "he turned toward the human figure as a new means of expression, he created a figure that we have never seen before and which will be that of the future being in a polite society of high artistic, intellectual and philosophic preoccupations." All that is missing is the indefinable accent of life, the movement that the great Chinese portraits with their flat tones and their severe outline capture as a first essential of all painting.

As Mr. Dearth went on along the way of artistic experiment he became more and more enlisted in the cause of still life. Landscape and human beings alike became

subordinated to the appeal of the old things, old and precious and eloquent of an age when art was a living interest with the people and a natural form of expression.

Little mediaeval saints and virgins with stiff robes and pious gestures carved by men of the station of weaver and saddler, perhaps, but trained to the fingertips by their seven years apprenticeship, now come into the list of subjects chosen by Mr. Dearth for his late sheath. He was humble as an interpreter of these humble great men. He introduces little of personal passion into his interpretations, contenting himself with an infinite scrupulousness of reproduction. This "XII Century Virgin," lent to the exhibition by Mrs. Robert M. Thompson: you see the color of her stained and age-worn robe, the texture of her primly folded draperies, the shape of her long head and hands, and from these outer marks you guess at the spirit of the modeller but no hint of the mood in which the painter approached the work of his forerunner is permitted to appear.

Here again in Mrs. Dreicer's "XV Century Group" is the freer handling, the more exuberant emotion, and the feebler tension of the later Middle Ages, but nothing more of the present attitude toward life than the twelfth century work revealed. In a word it is art with the artist as nearly as possible eliminated in these careful translations—somewhat as we find it in the very beautiful old Spanish and Italian portraits of pages of manuscript or open books, pictures in which representation is carried to the *n*th power, communicating the precise sentiment of the object portrayed so far as precision of sentiment is calculable.

The later works are all of this type, only at the end Mr. Dearth had turned toward Oriental objects, especially those of Persia, for his inspiration. Here is "The Persian Plate" belonging to Mrs. Chauncey J. Blair. The whole composition is built up to harmonize with the plate, and the uninitiated observer assumes justifiably enough, that the crowded background is put together from the resources of a mind filled with memories of miniatures and fabrics rather than composed from objects actually in existence. In the case of the Japanese prints, on the other hand,



THE PERSIAN BOOK

LENT BY MRS. HENRY GOLDEN DEARTH

HENRY GOLDEN DEARTH

anging upon the walls of many of these
interior scenes, the same scrupulous method
s followed as in the religious images and
he connoisseur in these prints no doubt
asily could discriminate their authorship.
The collector with a passion for the
Orient will enjoy the echo of its multi-

tudinous discreet voices reaching him in
paintings that curiously combine China
and Japan and the Near East, with oc-
asionally an object culled from Italy or
Spain. Here is "The Butterfly Orchid"
from the collection of George Dupont
Pratt. A Chinese scribe dominates the



THE BLACK HAT

HENRY GOLDEN DEARTH

background with swathed figure and inscrutable physiognomy. In the center of the composition is one of the fleet deer of Persia brushed in with an outline as bold and free as the hand of the modern draughtsman can produce. In the foreground is the orchid held in a vase of Italian majolica. And over such mingled elements the genius of taste presides. Here is a "Still Life" belonging to Mrs. Blair, and with the Oriental ceramics one discerns that the book on the green shelf of the foreground is on the subject of "Chardin." What can he be doing in this galère we ask, until we bethink ourselves that he was the devotee of things, of fixed and perfect form, of "*choses mortes*" that live again in his paintings in deathless color and line. No wonder a painter like Henry Dearth grasped his opportunity to whisper the name of Chardin while he was painting the kind of thing that Chardin would have painted superbly.

Mr. Dearth was primarily interested in

color, that is what is said of him in chorus by his friends and critics. It must be said, nevertheless, with a certain modification. He was interested in colors as he might have been interested in jewels, but he seldom produced that fusion of colors that evokes emotion, that glows and quivers under illumination as in Rembrandt's painting, that burns with an inextinguishable flame as in Monticelli's pictures.

He was not even secondarily interested in planes and values. This made it natural for him to turn toward the artists of flat decoration, but unlike others who have fed their minds with the systems of the Orient, he made no effort to adopt their organization, to learn the secret of their perspectives, the charm of their asymmetries. He was modestly content to copy from genuine specimens or assemble from memories of genuine specimens the details of his compositions which are frankly European. He was himself a passionate

collector of rare and beautiful objects and in his latest work he is a collector's painter, strengthening and renewing a collector's joy in his possessions, paying tribute to the art of others and to the greatness of former

days with an almost fanatic humility. It is a quality as uncommon as it is ingratiating and has nothing to do with the tendency to imitate and plagiarize that is common always, and never ingratiates.



WHISTLER AT MOULSEY

FROM THE ETCHING BY EDWIN EDWARDS

HITHERTO UNPUBLISHED

NOTE ON AN EXHIBITION OF WHISTLERIANA

BY A. E. GALLATIN

A MOST interesting collection of Whistleriana was arranged by Mrs. John W. Alexander at the Arden Gallery in New York this winter. Of this exhibition a writer in the *Nation* stated that "If Whistler's paintings and prints were to disappear, these and the many things in the miscellaneous collection of Whistleriana, trivial as they might seem to many, would explain to the observant man how true as artist Whistler was. They explain, too, the breadth of his interest in art and therefore of that interest in him which seems as fresh today as it was on the day of his death fifteen years ago."

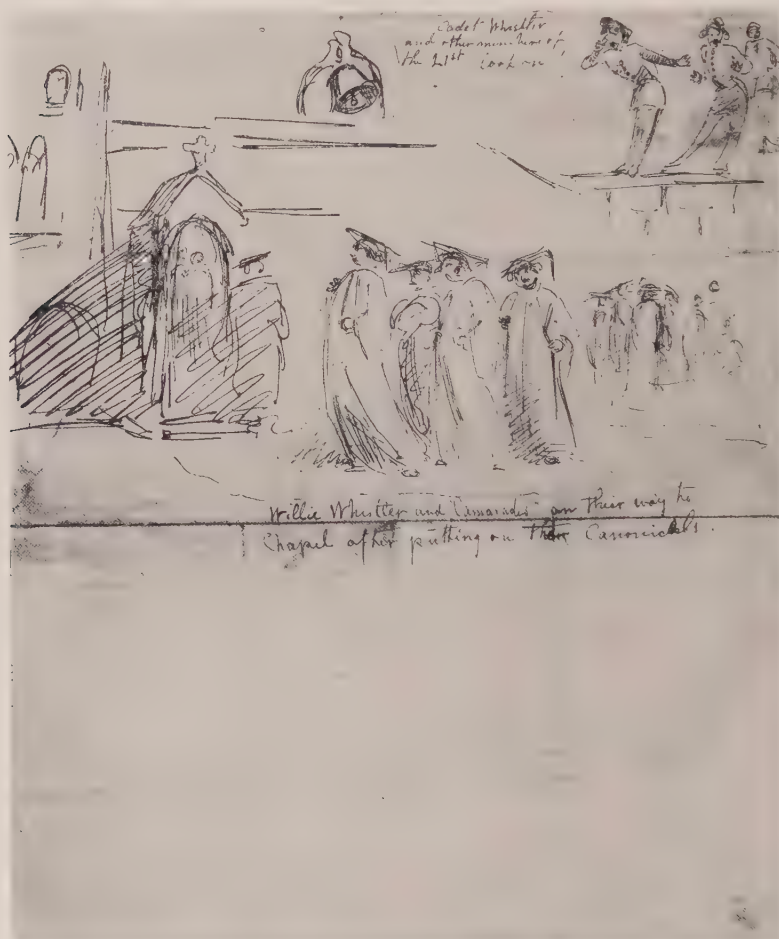
The chief interest of the exhibition

centered around a remarkably comprehensive group of portraits and caricatures of Whistler. These numbered no less than eighty-one, of which Whistler's portrait of himself, wearing a large round hat, and Fantin-Latour's portrait, cut from a large picture which was destroyed, formed the *clou* of the exhibition. These two very beautiful paintings were lent by Mr. Freer.

Many of the rare and important portraits and caricatures in the exhibition were drawn from Mr. Howard Mansfield's collection. Among these were Edwin Edwards' etching of Whistler sketching on the lock at Moulsey, England, the half-length portrait executed in dry-point by

Helleu, the so-called caricature also in dry-point by Carlo Pellegrini ("Ape"), which is in reality an excellent portrait, a pen and ink drawing by George du Maurier, showing Charles Keene, Whistler and him-

Whistler, the painting by Thomas R. Way, showing Whistler at work printing the Venetian series of etchings, Boldini's dry-point of Whistler asleep, the inscribed copy which he presented to Chase, William



SKETCHES BY WHISTLER

DRAWN WHILE A CADET AT WEST POINT

HITHERTO UNPUBLISHED

self, and an unequalled caricature in pen and ink by Keene. Another caricature lent by Mr. Mansfield was one of Whistler drawn by himself. Fifty-seven of the portraits and caricatures were from the writer's collection and included one of the etched portraits of Whistler by himself, the well-known portrait in charcoal by John W. Alexander, which was drawn in London in 1886, and autographed by

Nicholson's remarkable hand-colored woodcut, a water color by Mortimer Menpes, a caricature by "Max" and one by Walter Crane, as well as Victor D. Brenner's plaque and a statuette by F. Harriman Wright. Other interesting portraits shown were Poynter's pencil drawing which shows Whistler asleep and an unrecorded caricature by John W. Alexander.

In addition to the collection of portraits

and caricatures by Whistler which were brought together for this exhibition, there were numerous other items of Whistleriana of great interest to the collector. Mr. Mansfield lent a group of twenty catalogues

was the consular invoice of a portion of the Canfield collection and several pages of du Maurier's *Trilby*, revised and altered by him on the magazine pages for publication in book form, but differing altogether



WHISTLER DELIVERING HIS "TEN O'CLOCK" LECTURE

FROM THE PEN AND INK DRAWING BY HARPER PENNINGTON

of Whistler exhibitions and other publications prepared by the artist. Also from this collection were six Whistler letters, four drawings made when a cadet at West Point, a pen and ink sketch for one of his portraits of Lady Meux and several other items. Six drawings by Whistler, four in pastel, one in pencil and one in pen and ink, and seven letters written by the artist were from the writer's collection, as

from the version as finally printed. Other loans were made by Mrs. John W. Alexander, Miss Margaret M. Tuttle and Miss Elizabeth W. Roberts.

Decided interest attaches to the pen and ink sketch done by Whistler while a cadet at West Point, which is now recorded and reproduced for the first time. Whistler himself will be recognized in the third figure from the right in the

are amazed and delighted with what they saw - and
I am to paint either May if she be able to stand on
little Grace - I enclose her letter - or rather no
I will send it next time for I want it - yet -

She told^m how she had seen you at Hastings and
how much better you were looking -

The daylands are in Town and I am sure you
will have heard from them - Henry Whitehouse
and his wife died here the other night and Willie was
here to meet them - They were delighted and I gave them a
photograph of you - The servants are perfect treasures

I am, thank Heaven very well - and my darling Mother
hopes very soon to run down to see you - I rejoice in your
good health - and trust that those terrible east winds will cease -

Love to Sid and yourself from your affectionate son
My own Dearest Mother - I have not written^{him}

to you for years it seems to me - and at last
I have fallen into an utter silence - but yet I
think of you continually - and wish always to go
down to you and tell you how I love you and am
always your fond son - I wish there be and have
waited all along, that I may get the better of
my work and be able to come to you and say

that I am at length free and happy in the result
of my labor - It is a long story my dear Mother
and one of these days you will know how ^{unhappy}
I have been in these past years of tribulation and
heart breaking discouragement - The reward I believe
though I now feel drawing upon me - and if
health be continued to me, I believe I shall have
established for myself a proud reputation in which
you will rejoice with me - Not because of the worldly
glory alone - but because of the joy that you will see
in me as I produce lovely works one after the other
without any more of the old agony of doubt
and uncertainty - This condition I am now just
beginning to enjoy - And never have I done such
pleasuring as I am now experiencing -

William may have told you though I am still
silent - Shortly I hope, with a little more of
your long forbearance and patience in me, I shall
have paid all that is due and you will be happy
in knowing that I owe no one -

Mr. and Mrs. Alexander were here the other day and

LETTER WRITTEN BY WHISTLER TO HIS MOTHER

PAGES 2 AND 3

HITHERTO UNPUBLISHED

upper right-hand corner of the drawing.

The etching of Whistler sketching, seated, at Moulsey lock, etched by Edwin Edwards has not hitherto been reproduced.

The statuette in form of a child's savings bank which was modelled by Mr. F. Harriman Wright is an amusing item.

Whistler's letter written to his mother is a highly interesting document which

throws a side light on the artist's character which was not known at all by the world in general. This letter has not hitherto been published.

Harper Pennington's very clever drawing of Whistler delivering his ten o'clock lecture was only brought to light recently. It was discovered by Mr. Royal Cortissoz among the late Mr. Whitelaw Reid's papers and is the property of Mrs. Reid.



STATUETTE OF WHISTLER
IN FORM OF CHILD'S BANK
MODELED BY F. HARRIMAN WRIGHT
HITHERTO UNPUBLISHED



WOUNDED CHARGER OF EMPEROR T'ANG T'AI-TSUNG
UNIVERSITY OF PENNSYLVANIA MUSEUM

ANCIENT CHINESE SCULPTURE

In the Museum of the University of Pennsylvania

BY E. C.

INDICATIONS of growing appreciation of the art of the Chinese living at the time of the reign of certain dynasties known as the Tang Emperors, rulers of the nation, mainly during the seventh century, appear on every hand. We are already fairly well acquainted with examples of the ceramic art of various periods produced by Chinese artists, who left no successors capable of continuing the quality of color decoration, in the old cobalt blue hawthorn, celadon, sang de boeuf, famille verte, peach bloom and yellow porcelain vases. Carvings in white, green and black jade, imperial sceptres, figures of Buddha and flower beakers are exhibited in

Museums and are for sale in high class curio shops. Wood and metal work, lacquered, gilt and perforated is within reach. Paintings on silk are comparatively rare, and the finest appear to be of the Sung Dynasty, but perhaps the most interesting of all the recent recoveries of old Chinese art are examples of the stone sculpture, statues of Buddhist deities and decorative works of non-Buddistic character found in the tombs of the great royal personages.

Among the treasures in the Oriental Section of the Archaeological Museum of the University of Pennsylvania there are a number of objects in the last mentioned

class that are well worth study by sculptors of the present day. There are upwards of thirty works, statues in stone, one figure eight feet in height, others showing traces of color with gilding, two statues in gilt bronze and a pair of mortuary horses in glazed and colored pottery.

The latest and most notable acquisitions in the collection of Chinese art are two recessed stone panels, six feet in height by seven in length bearing sculptured in high relief the war chargers of the Emperor T'ang T'ai-Tsung, that have been wounded by hostile arrows. The figure of a man,

apparently a Tartar groom, appears on one of the panels in the act of drawing an arrow from the breast of the wounded animal. The style of the saddle, saddle-cloth and housings represented is very similar to that in use at the present day in China and Mr. C. W. Bishop in a very illuminating article appearing in the *Museum Journal* states that from literary sources it appears that colors were applied to the stone. The panels were, when in place set up around the walls of the mortuary chamber of the Emperor and were carved by an artist known as Yu King-Su.



GULF HILLS

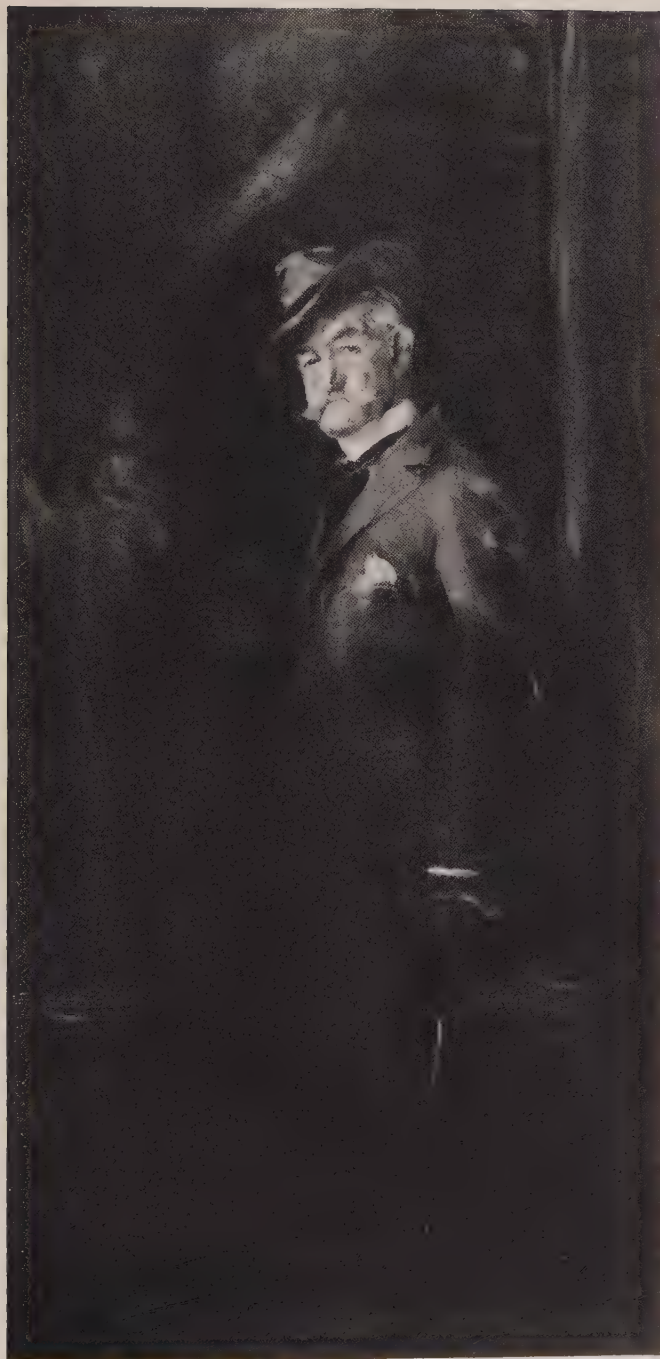
ELIZABETH F. WASHINGTON

THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION

BY EUGENE CASTELLO

American art as represented in the current One Hundred and Fourteenth Annual Exhibition at the Pennsylvania Academy of the Fine Arts on view February 9th to March 30th, does not seem to have suffered any deteriorating

effects consequent to war conditions of the past year. On the contrary, a general view of this collection, especially in the class of oil painting, shows it to be one of the best and most brilliant that has been offered for some years past.



THE_CRITIC (EUGENE CASTELLO)

WAYMAN ADAMS



THE ORCHARD WINDOW

TEMPLE MEDAL

DANIEL GARBER

There are not quite so many paintings as usual, 324 in all, and 81 pieces of sculpture, but there has been good selection made as far as it went, although the absence of many familiar names in the catalogue is to be regretted. The presence of certain important works in sculpture found unavailable by the jury would have added much to the importance of that rather meagre collection.

The Edward T. Stotesbury Prize of \$1,000 was awarded to A. B. Carles for his painting "Marseillaise," a composition including a nude figure partly draped with

the colors of the French Republic. The flesh tones of the figure are somewhat chalky and the drawing not impeccable, but the work is highly decorative and adds much to the interest of the group in gallery "F" where it hangs in the place of honor. To Daniel Garber's work "Orchard Window" was awarded the Temple Gold Medal; the Jennie Sesnan Gold Medal to Charles H. Davis for his landscape "Over the Hills," the Beck Gold Medal for the best portrait to Leslie P. Thompson's "Portrait of a Girl," the Walter Lippincott Prize of \$300 to "Summer" by Colin



TANAGRA

CHILDE HASSAM

Campbell Cooper, as the best figures in oil; the Mary Smith Prize of \$100 for the best work by a Philadelphia woman to Mrs. Juliet White Gross for her landscape "On the Hill." The George D. Widener Memorial Medal for the best sculpture was awarded to Jess M. Lawson for a life size group of mother and babe entitled "Belgium 1914."

Character painting of the cleverest kind is present in Wayman Adams' group of three "Conspirators" Pennell, Hamilton and Burns—and in "The Critic" hung in a bad light in the same south corridor. There

is a splendid portrait of the late Frank Duveneck by Dixie Selden; of Miss Marion Reilly by Cecilia Beaux; of "Mrs. R." by Lazar Raditz; of E. T. Stotesbury, Esq., by R. L. Partington; of Judge and Mrs. Simpson by John McLure Hamilton and of Major R. Tait McKenzie by Albert Rosenthal. Adolphe Borie contributes two fine portraits, one of a lady of social prominence, the other of Dr. Horace Howard Furness, Jr.; Leopold Seyffert, a portrait of Mrs. Seyffert, and Lillian Wescott Hale another "Portrait" unnamed.



PORTRAIT MISS MARION REILLY

CECILIA BEAUX

There are good nudes by Carl Nordell, "The East Window," and by Seyffert entitled "The Silver Screen." Robert Susan exhibits "The Girl in White"; Margaret Richardson "The Black Hat"; Sidney E. Dickinson "The Black Cape,"

all capital works by the younger professionals.

Decidedly the best figure piece in the show is Childe Hassam's "Tanagra" glowing with rich golden ambience about a graceful young woman. Gertrude Fiske ex-



WINTER AFTERNOON

FRED WAGNER

hibits most remarkable success in effective illumination in the canvas entitled "Study in Black and White" and the pendant to this picture in gallery "F"; Wm. M. Paxton's highly finished figure of a girl gazing at a "Daguerreotype" is similarly effective in light and shadow.

Robert Vonnoh shows one of the most distinguished canvases, "The Ring," iridescent in color, pictorial in composition and faultless in drawing. Jewish types "At the Ghetto" are admirably depicted by Oscar Gross and there is strong character in the girl with "The Beach Hat" by Robert Henri.

There are fine marines by Frederick Waugh who shows a "Transport under Convoy" and Paul Dougherty who has painted a terribly realistic "Heavy Sea." Edward W. Redfield's "Canal at Center Bridge" is a typical work of an able landscape painter; Fred Wagner has rarely exhibited a better study of river scenery

than his "Winter Afternoon"; Elizabeth Washington's snowclad "Gulf Hills" has admirable aerial perspective. Paul King's "Sailing Boats" have also quality of atmospheric envelope. Beautiful natural phenomena are noted in Emil Carlsen's painting of a cascade in "Mist and Rainbow." There are fine landscapes by Charles Morris Young, Willard Metcalf, Alden Weir and Carrol S. Tyson.

Portrait busts in marble, bronze and plaster are lined along the corridors. Among the most interesting are Grafty's "Childe Hassam" and Chester Beach's "Prof. Henry Fairfield Osborn." There is a fine bronze eagle, symbol of "Victory" by Albert Laessle, a bronze portrait bust of Robert R. McGoodwin by Louis Milione, a winged figure of the "Rising Sun" by A. A. Weinman and a group of "Mother and Infant Hercules" by Leo Friedlander that give the exhibit of sculpture due interest.



OVER THE HILLS

JENNIE SESNAN GOLD MEDAL

CHARLES H. DAVIS



PORTRAIT OF MRS. R.

LAZAR RADITZ

A TRIBUTE TO THEODORE ROOSEVELT*

BY GLENN BROWN

President The Washington Society of the Fine Arts, formerly and for many years,
Secretary The American Institute of Architects

*"One who never turned back,
but marched breast forward."*

Browning.

AS President of The Washington Society of the Fine Arts I wish to acknowledge our debt to a friend we have lost—Theodore Roosevelt.

We all know of his good work for humanity in the civil service, conservation of forests and water power, gunnery, literature, preparedness, the Panama Canal and fighting for right and against wrong, but few know of his fostering the Fine Arts.

He approved the Park Commission plan for the development of Washington City.

He guarded its execution against Congressional attacks, and self interested schemers.

He prevented the narrowing of the vista in the Mall by the encroachment of buildings, as it would have destroyed the dignity and harmony of the landscape.

He prevented the location of the Grant Memorial where it would have interfered with the best view of the White House and saw it placed where desired by the Park Commission.

He removed the old Pennsylvania Station, an eyesore, from the Mall.

He prevented the location of the Agricultural Building in the vista between the Washington Monument and the Capitol, where it would have destroyed the composition of the plan.

He prevented making the Lincoln Memorial an addenda to the Railway

*Read at a meeting of the Washington Society of the Fine Arts, in the Central High School Auditorium, Washington, D. C., January 21, 1919.

Station. This led to the final location in the park scheme where we now see it in dignity and beauty.

The proposed power plant near the center of the Mall with four smoke stacks, still in prospect, would not have been tolerated under his guiding hand.

He assured a National Gallery of Art by insinuating upon the acceptance of the Harriet Lane Johnston and the Freer Collections.

He fostered the exhibition of Saint-Gaudens' work, a notable art event in Washington.

He put our gold coinage on a high plane when he selected Augustus Saint-Gaudens, the greatest sculptor of our epoch to make the designs and models.

He restored the White House to its former dignity and simplicity by calling in Charles F. McKim, our greatest architect.

He called in Frank Millet, the painter, decorator, friend of the small and the great, lost to the world in the "Titanic" disaster, to advise him on decorations and painting.

He, just before leaving the White House, appointed a Fine Art Council from which the Commission of Fine Arts grew. This has proved a great factor in guiding the people in the right direction.

He was the first President of the United States since the time of Madison, a period of nearly a hundred years, who zealously fostered the fine arts for the refinement and cultivation of the people.

*Let us treasure his ideals, right principles,
the good of humanity, the uplift of the people,
as our guide in life.*





WINTER RIGOR

CARNEGIE PRIZE
WINTER EXHIBITION NATIONAL ACADEMY OF DESIGN

JOHN F. CARLSON

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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LEILA MECHLIN, Editor

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A NATIONAL GALLERY

In the eyes of the law the United States of America has a National Gallery of Art. This discovery was made when the Harriet Lane Johnston collection was left to the National Gallery and her executors turned to the courts for decision concerning disposition. At that time, now fourteen years passed, it was found that when the Smithsonian Institution was established it was by its charter constituted the custodian of the National Gallery of Art. Thus the Harriet Lane Johnston collection, the Evans collection of American paintings and various separate works of art, gifts of other persons, have come into Government possession and are now exhibited under the auspices of the Smithsonian Institution in the National Museum at Washington. But no provision has ever been made by Congress for a building to house the National art collections nor has a single penny ever been appropriated by Congress for the maintenance of a National Gallery—much less the acquisition of works of Art. Up to the present time the National Gallery of Art has been a kind of charity-child dependent even for its clothes as well as food, upon the generosity of the Smith-

sonian Institution (its guardian) and the hospitality of the National Museum (its foster parent). Congress has in fact never made definite or tangible recognition of art as art, by the purchase of works primarily on account of artistic merit, the employment of artists for the sake of patronage or the cultivation of talented youths, though it has in recent years permitted the appointment of a National Art Commission and grudgingly at times been guided in matters pertaining to architecture, city planning and public art generally, by its judgment and decisions. This is not, however, recognizing the fine arts as such nor giving art a place among the Nation's assets. Yet we believe ourselves to be an enlightened and aspiring people, leaders in civilization—and we are. But we have not fully understood until very lately, and perhaps not yet, the enormous recreational and inspirational value of immaterial things. We have not supposed that art was for the poor man as well as the rich, and that it really meant more to the former in refreshment and pleasures than to the latter whose opportunities of enjoyment are many. We are beginning to understand, and it is for this particular reason that a National Gallery of Art should now be upbuilt at Washington.

An appropriate building properly maintained would be forever an evidence to the people of the recognition of the National Government of this need in life. It would, as do the great cathedrals, witness through an outward and visible form to an inward spiritual grace, and make acknowledgement of the fact that neither nations nor men can "live by bread alone."

As to cost, it need not be great, as compared to other expenditures. It is reported that several millions of dollars worth of now useless flying machines were "scrapped" at Buffalo the other day; to erect some of the temporary office buildings in Washington which sooner or later now the war is over must be removed, cost many millions. The airplanes and the temporary public buildings are necessities of war—but are not there also necessities of peace?

Aside from the value that a National Gallery of Art, upheld to a high standard, would be to the people not merely of Washington, but from all parts of the

United States, would not it be a good thing for the Government to be making these expenditures and thus becoming as it were an investor in art? The acquisition of one fine thing often leads to long avenues of appreciation and understanding. Might not Congress through this medium discover the real significance of art?

Of course it need not all be done at once. The National Gallery of England in 1838 was of comparatively little importance as shown by a catalogue of its collections in that year which is before us, a little pamphlet yellowed with time. But a beginning should be made and now. Particularly if in our international relationships we are to stand on a footing with the other great nations of the world. A National Gallery of Art at Washington is not a dream, it is a great National need, its influence would go out to all parts of the country, for it would be the property of the Nation in which everyone would feel ownership and all might take pride—and it is something which through the desire of the people sooner or later is coming to pass.

NOTES

MUSIC IN THE METROPOLITAN MUSEUM, NEW YORK

In a recent issue of the AMERICAN MAGAZINE OF ART was published an article by Mr. Francis Rogers on "Music in the Museums," telling to what extent music was being introduced in the various museums of the country as a part of the museum program of activity, proving not only an inducement to visitors, but emphasizing the correlation of the arts.

Since the writing of that article additional evidence of the value of such practice has been demonstrated by a series of four orchestral concerts which, through the generosity of four friends of the Museum were given on successive Saturday evenings in January in the Metropolitan Museum, New York. At the first concert the attendance was 2,419; at the second 3,726; at the third 5,617, and at the fourth 7,066.

To quote from an article by the Director of the Museum, Mr. Edward Robinson, published in the February *Bulletin*:

"Gratifying as were these numbers, and their steady increase through the series, the character and interest of each audience was still more impressive. The concerts commenced at eight o'clock. Two hours before that people began to assemble, by half-past seven the limited seating capacity which we were able to provide was entirely taken up, and from that time every nook and cranny from which there was the slightest possibility of hearing was occupied, not only on the two floors of the hall itself, but in all the neighboring galleries. Even the main staircase was so crowded that a passage over it was maintained with difficulty. People were sitting on the floors—where we tried to add a little to their comfort by distributing among them the straw cushions familiar at baseball games—on pedestals, on railings, everywhere that a squatting-place offered itself, and with all this, hundreds stood patiently through the two hours that the music lasted, applauding no less enthusiastically than their more fortunate neighbors.

"Yet in spite of the crowding there was not the slightest symptom of disorder. At no time were any of the show-cases or objects on exhibition threatened with injury, and no damage of any kind occurred. While the music was being performed, practically absolute silence prevailed, even in the remotest parts of the audience, and if perchance anyone started to talk those about him were quick to remind him what they were there for. In other words, the audience took care of itself most admirably, and left our attendants little to do beyond keeping a clear passageway amid the throng.

"With results such as these, the experiment which the four friends referred to have enabled the Museum to make has amply justified itself and pointed the way for the future. The splendid acoustic properties of our Fifth Avenue hall, the noble setting of the Museum and its contents for music of a fine character, and the nature of the popular response, all prove beyond question that the Museum has before it a new opportunity to be of service to the people of our city, in a field which legitimately belongs to it, by including music among the arts that are to be worthily represented within its walls, and by offering this to the public as freely as it

does paintings, sculpture, and man's other ideal creations."

It should be added that these concerts were given by David Mannes and an orchestra of fifty-two musicians taken from the leading symphony orchestras of New York. The programs were admirably selected and beautifully executed. No tickets were required, the doors being open without restriction of any kind to all who chose to come.

On account of the success and the interest shown in these four concerts in January other friends of the Museum guarantee four similar concerts to be given on successive Saturday evenings in March.

ART IN DECATUR

The recent exhibit of the Municipal Art League of Decatur, Ill., was the most successful in its history. Over three thousand persons besides children of the public schools saw the twenty-five pictures by Mr. Nicholas R. Brewer, and his collection of twenty-seven contemporary artists.

In the collection were a number of prize pictures. Among them: "The New Jersey Sunset" by George Inness; "Rachel" by H. O. Tanner; Frederick Waugh's "Coming of the Line Storm" which won a silver medal at the Panama-Pacific Exposition; E. I. Couse's "Arrow Maker"; W. L. Lathrop's "The Old Pasture"; Charles W. Hawthorne's "Sand Dunes"; Bruce Crane's "Autumn Day"; and Mr. Brewer's "Story Book," "The Finishing Touch" and "Quiet Waters"; and A. L. Brewer's "Mississippi in Winter" that won a bronze medal at the Northwestern Exhibition. These and indeed the entire exhibit attracted great attention.

Local interest was added to the exhibition by Mr. N. R. Brewer's portrait of Mrs. Alice G. Evans, librarian for more than forty years in the Decatur Public Library. It was purchased by the Municipal Art League and the Decatur Public Library and is hung in the library where the pictures which belong to the Municipal Art League have a permanent home.

Art interest in Decatur has been greatly stimulated by this exhibition and the talks on art by Mr. Brewer, who remained in the city during the exhibition, were both interesting and instructive.

ART IN OKLAHOMA

The Fine Arts Building, University of Oklahoma, Norman, which was reproduced on page 147 of the February number of THE AMERICAN MAGAZINE OF ART was recently erected at a cost of \$200,000. It contains about fifty class rooms, lecture rooms, studios and offices to be used for instruction in music, expression, dramatics, painting, normal art, domestic art, industrial art and the crafts and also a large general assembly room, stage and a seating capacity of 2,000. This little description should have accompanied the picture of the building, but it was inadvertently omitted.

Prof. Oscar Jacobson, graduate of Yale and a former pupil of Birger Sandzen, as well as an instructor of exceptional ability, is the head of the Department of Fine Arts in this University. In recognition of Mr. Jacobson's work in art, Yale University conferred upon him a year or so ago an honorary degree.

NOTABLE PRICES AT RECENT SALES

Notable sales of art works during the present season have been the Howard Mansfield collection of Whistler prints, etchings and lithographs sold in New York to a private collector for a sum approximating \$500,000, the largest transaction in prints ever made in this country. This collection comprised 420 etchings made from 370 plates, 162 lithographs of 158 subjects. The total known number of Whistler etchings is 442 and of lithographs 166. Mr. Freer's collection which has been given to the Nation, is more complete but the Mansfield collection was of an extraordinary high level throughout and many of the examples were said to be of surpassing loveliness and rarity. It is reported that the collection could not be duplicated for twice the sum for which it was sold.

Another notable sale was that of the Whistler portrait of Lady Meux which he entitled "A Harmony in Pink and Gray" purchased by Duveen Brothers, Inc., of New York of its English owners at a sum said to exceed \$200,000.

At the Thomas B. Clarke sale conducted by the American Art Association in New York in January the portrait of Washington



MODERN COMMERCE

COMMERCIAL HIGH SCHOOL, BROOKLYN, NEW YORK

A. J. BOGDANOVE

by Gilbert Stuart was sold for \$21,000. This painting three years ago is said to have been purchased for \$3,500.

MURAL PAINTINGS IN A HIGH SCHOOL When the beautiful auditorium of the Commercial High School, Brooklyn, N. Y., was designed, two panels 14 x 17 feet in dimensions each were placed at either side of the stage opening. It was the architect's intention to have mural paintings occupy these areas. This has now been accomplished through the efforts of the pupils themselves and under the encouragement of the late principal, William Fairly, with the assistance of the graduating classes and the Municipal Art Society of New York.

The paintings which represent respectively "Ancient Commerce" and "Modern Commerce" are the work of Mr. A. J. Bogdanove, a former assistant of Mr. C. Y. Turner and the late F. D. Millet. As the auditorium has a subdued light, rich broken colors were employed. The compositions

are well balanced and harmonious and display admirable draftsmanship and decorative feeling. Their painting occupied about a year.

ART IN MINNEAPOLIS Rossiter Howard, Professor of Fine Arts at the University of South Dakota, but during the past year engaged in the educational work conducted at the great army cantonments, has recently been appointed educational director of the Minneapolis Institute of Arts. Mr. Howard, immediately prior to the outbreak of the war, lived for twelve years in Europe, principally at Paris, devoting himself to art instruction and lecturing.

Under Mr. Howard's direction a series of unique lectures illustrated by verse, song and graphic arts are being given at the Institute for members of the Minneapolis Society of Fine Arts, the Institute members and the general public. The first of these was on "A Conversation of Gothic Arts"—passages from medieval romances and

versing, Gothic part songs in costume were given, lantern views of paintings and architecture shown, and objects from the Institute collection brought together and exhibited in their historical setting.

ART IN
CHICAGO

At the twenty-third annual exhibition of paintings and sculpture by the artists of Chicago in the nine galleries of the Art Institute, the strongest work emphasizes landscape painting and decorative design. Two awards, the Mr. and Mrs. Frank G. Logan medal which carries with it a prize of \$500, and The Municipal Art League Portrait Prize, \$100, went respectively to a conventional portrait of the well-known American architect, Louis H. Sullivan, by Frank Werner, and a portrait of a woman in evening costume "Mrs. E." by Wellington J. Reynolds. The remaining seven prizes went to landscapes and the purchase of the Municipal Art League for its permanent Municipal Art Gallery was also a landscape. The Medal of the Chicago Society of Artists was given to a landscapist, as was the "Popular Prize" of \$100 chosen by visitors ballot.

The nine galleries display 356 works from 145 painters and twenty-six sculptors. The latter have a charming room decorated in forest green-toned walls—with a pool of water as a setting for "Miss Pan" a fountain figure, and the bronzes and marbles arranged at the sides. The most important piece is Nellie V. Walker's colossal figure of a woman draped in flowing garments, her hands outstretched in the spirit of her title, "Benediction."

The miniature painters of the Chicago Society have a small but good exhibit.

Not less than seventy different organizations will hold afternoon receptions or meet in the evening with the artists during the six weeks of the exhibition which closes March 30th.

The Central Division of the Art Alliance of America, meeting in Chicago, has instituted a series of monthly luncheons to bring together the art producers and the manufacturers or consumers in the various industries. The luncheon to local and visiting publishers, book dealers, book editors and others interested in the publica-

tion and distribution of better books was presided over by Wilbur D. Nesbit, and the speakers were Henry Blackman Sell, Thomas S. Rockwell, P. F. Volland, Frank K. Reilly, and Edwin Osgood Grover.

Three funds have been established by art patrons in Chicago for the purpose of purchasing paintings by local artists to hang in the public schools. The Edward B. Butler Purchase Fund of \$200 secured "Wild Rose Inn"; The Mrs. Julius Rosenwald Purchase Fund \$200 the landscape "Autumn Morning" by Charles W. Dahlgreen; and The Chicago Woman's Aid Society \$100 Purchase Fund "Jackson Square" (New Orleans) by Louis O. Griffith. All three paintings from the twenty-third annual exhibition by the artists of Chicago will be hung in schools under the auspices of the Public School Art Society.

The Municipal Art League of Chicago has appointed a committee to advise on appropriate designs for memorials. This commission has the power to defend the city against bad art, and is alert to judge the unwise memorial suggested for a public site. The State Art Commission of Illinois has no mandatory powers, but the members of this commission at Springfield include the leading painters, sculptors, architects and men interested in public good who will exercise their advisory powers to the utmost. Suburban cities planning memorials, have invited Miss Nellie V. Walker the sculptor to confer in place of Lorado Taft, who is over sea, and carefully studying the question of national ideals in art, Miss Walker and various architects and members of the Municipal Art League, are prepared to give forth judicious propaganda on types of memorials appropriate in spirit and enduring in artistic worth.

The Art Department of the Illinois Federation of Women's Clubs is compiling a census of art workers in the handicrafts throughout the state. In addition to societies listed in the Art Annual, there are many small groups which are active, creatively, and send their products to art centers. The chairman of the Art Department will contribute data to the files of the Art Institute for the service of the Central Division of the Art Alliance of America.



PARLOR, BIRTH PLACE OF NATHAN HALE
OWNED AND RESTORED BY GEORGE DUDLEY SEYMOUR, ESQ.

In order to encourage painters to work in picturesque country near home, Mrs. William Ormond Thompson of Chicago founded a prize of \$100 for a landscape painting of Illinois to be shown at the annual exhibition of the Artists of Chicago and vicinity. Albert H. Krehbiel's paintings of "The Snow Covered Road" near Chicago received the award of 1919.

The first exhibition of paintings of landscape in the Forest Preserve, Cook County, Ill., was made during March in a local art gallery under the direction of Hugo von Hofsten and Harry L. Engle both Chicago artists. About twelve men and women painters who had found compositions in the forests and little rivers and marshes of the new Forest Preserve natural parks system, about ten miles distant from the heart of Chicago, contributed to an interesting exhibition. Owing to the lateness of the season, no space was available at the Art Institute, where it is expected to stage the exhibitions in the future. A public spirited dealer offered his galleries

for the event, in order that the movement might be under way. Mr. von Hofsten was appointed by the Forest Preserve Commissioners as an official artist to encourage the work.

CHICAGO PUBLIC SCHOOL ART SOCIETY The Chicago Public School Art Society affiliated with the American Federation of Arts, has entered its twenty-fifth year of active service in the educational world. Its catalogue of pictures of school decoration lists thousands of framed works, including some valuable paintings and collections of originals. These are hung in over 130 public school buildings. The pictures, sculpture, art objects in cabinets, and industrial cabinets are estimated to be worth about \$25,000.

At its quarter of a century, the Public School Art Society is working in the spirit of the times for the introduction of ideals of industrial arts, the teaching of design and the execution of art handicrafts in school life. To this end, it is installing industrial art collections, having placed



OCTOBER

GEORGE ELMER BROWNE

thirteen cabinets containing collections, no two alike. Each cabinet costs anywhere from \$100 to figures beyond, according to the value of the examples shown. The collections contain specimens of hand loom weaving, basketry, beadwork, block printing, monograms on household linen, fine filet crochet and needlework from all parts of the world, and in some are found French or Russian hand-carved toys, Japanese stencils, or tiles, and quaint embroideries from Armenia, the Balkans, and other parts of the world which will not yield similar products for years, if ever again. Many valuable pieces of needlecraft have been given by collectors and traveled friends of the Public School Art Society.

PICTURES OF OUR COUNTRY "Pictures of Our Country," fifty-eight paintings and eighty-two etchings of pure landscape, assembled by The Friends of Our Native Landscape filled three galleries at the Art Institute, Chicago, and attracted thousands of visitors, January 7th

to February 6th. Painters and etchers from Maine to California united to make this a National event. The Friends of Our Native Landscape, occupied with securing legislation for state and national parks and forest preserves, made the exhibition with the object of acquainting nature-lovers such as The Geographic Society, The Audubon Society, The Wild Flower Preservation Society, The Prairie Club and The Mountaineers with the mission of Art as a friend of the beauty of landscape. Thousands of invitations were sent out to bodies which hitherto have shown no particular interest in art museums. The result was gratifying and it is intended to exhibit another year. No catalogue was printed. Each picture had its own card bearing the insignia of the society—a shade tree in a circle—"Conservation, The Friends of Our Native Landscape" beside which the title of the painting, locality painted and name of artist was hand lettered. This is the first instance known to the promoters of the exhibition, in which accent was placed

upon the subject and locality, as for example paintings of Maine hillsides, of Connecticut farms, Michigan forests, Illinois prairies, California mountains, Colorado peaks, Kansas plains, etc.

Among the painters represented were Bruce Crane, Ben Foster, Leonard Ochtman, Charles Warren Eaton, Willard L. Metcalf, William Wendt, Edward J. Pottast, George Elbert Burr, Robert H. Nisbet, members of the Ozark Society of Painters, Taos Society, Chicago Society of Artists, Painters of the Far West, the Center Bridge School, the California Society, The Chicago Society of Etchers. All paintings were invited and viewed by the committee of the Friends of Our Native Landscape. Private collectors and the Art Dealers of Chicago cooperated generously to the success of the event. It is intended to assemble an historical collection from the Hudson River School to the present time in landscape for the next exhibition 1920. Private owners of rare examples of George Inness, Wyant, Martin, Tryon and other notable Americans have already offered to loan for this occasion.

ART IN MILWAUKEE

Forty-six representative exhibitions of American, European and Oriental contemporary and antique art were shown under the auspices of the Milwaukee Art Institute in the recent twelve months.

In the way of war service this Institute conducted a department of sketching at the Great Lakes Naval Training Station in cooperation with the Educational Department of the Navy Y. M. C. A. Mr. Dudley Crafts Watson, the director of the Institute, gave 71 demonstrations of drawing before some 40,000 men at the Station. Two exhibitions of the work by the Navy Students have been shown at the Station and at the Milwaukee Art Institute. Through the cooperation of the Wisconsin Artists, 45 representative Wisconsin paintings have been sent to the Station where they have been used to beautify the Y. M. C. A. huts. The buildings of the Institute were turned over to the entertainment of soldiers and sailors Saturday evenings throughout the summer and fall. Exhibitions particularly pertaining to the war

included Pennell's War Work Lithographs, the Serbian War Photographs, Paintings by Soldier Artists of France, the Raemaekers' Cartoons and various groups of posters of the Allied Nations and of the United States.

The Institute at the same time has been encouraging the production of Wisconsin Art. The Wisconsin Painters and Sculptors and Wisconsin Society of Applied Arts held as usual their annual exhibitions of one month each in the galleries. A rotary exhibition of fifty paintings by artists of Wisconsin has been sent over the State with the cooperation of the Women's clubs and has been used to replace the mediocre art displays heretofore seen at five County Fairs. The Institute has assisted in organizing the Committee of Wisconsin for the Department of National Pictorial Publicity, a department of the United States Government, and 42 artists have contributed special service to the War Department through this channel.

It has been proposed to erect a Temple of the Arts in Milwaukee as a Memorial to the Milwaukeeans who gave their lives in the war, and as a symbol of the World's Peace. The plan, which has emanated from various sources, is for a monumental building to become the home of the Milwaukee Art Institute and the musical clubs of the city, and to contain spacious picture galleries, an art library, a memorial room for the archives of the war, a large music-hall seating some three thousand, a small concert hall, and a little theatre, with possibly assembly rooms for civic organizations, club rooms for soldiers and sailors, and studios and work rooms for the various arts.

NATIONAL ASSOCIATION TO PROMOTE BETTER HOME FURNISHING

Announcement is made that the Decorative Arts and Industries Association has formed a National Association to encourage higher standards in home furnishing and that Dr. James Parton Haney, director of Art in the high schools of New York City, has been elected President; William Laurel Harris of the same city, the well known mural painter and writer, Secretary.

A general convention of the Art Indus-

tries is to be held under the auspices of the Association in New York City early this year.

On the Executive Committee are a number of well known business men in the art trades and industries, as well as representatives of art associations, women's clubs, etc.

The constructive object of the society is to promote closer relations between manufacturers, jobbers and retailers of home furnishings throughout the country by means of printed publicity, traveling exhibitions, lectures, etc., giving general information on furnishing a home. Through the association it is planned, according to the circular of announcement to show an exhibition of good home furnishing in museums in New York, Boston, Chicago, Cleveland, Buffalo, Cincinnati, St. Louis, Detroit and other cities. But why in the museums? Why not in some of the large business establishments where in the heart of the shopping district they would reach the purchasing public?

In reference to the necessity for such public instruction Dr. Hancy, President of the Society has said: "The magnitude and importance of the commercial interests touched by the members of the Association of Decorative Arts and Industries can be grasped when it is realized that in 1914 the value of the manufactured articles of the American industries catering to home furnishing was \$1,500,000,000. Now that the war is over, furnishing industries of all kinds will develop immensely, so that even the huge total of 1914 will soon be passed by the home furnishing trades of the country as a whole. A directing influence is needed in this expansive movement, and the National Association will render an important service in helping to raise higher standards of taste on the part of both producer and consumer."

The Handicraft Club of Baltimore, which last year suspended activities, has lately opened a Club Room at 11 East Pleasant Street where it will hereafter maintain a permanent exhibition of the work of local craftsmen as well as set forth temporary exhibits of the work of craftsmen from out-of-town. The book-binding members have assumed the charge of the club room.

ITEMS

The Eastern Arts Association, of which Mr. Augustus F. Rose is President, is to hold its Annual Meeting in New York City on April 17th, 18th and 19th. An attractive program for progressive supervisors and teachers is promised. Problems arising in the different arts as a result of the war, will furnish one of the topics. There will be group meetings at which the following special subjects will be discussed: The manual arts, household arts, industrial training and school gardens. Ernest W. Watson of Pratt Institute, Brooklyn, is chairman of the local committee.

The Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts was held in the Galleries of the Art Alliance, Rittenhouse Square, Philadelphia this year, opening on March 6th with a private view and continuing through the 20th.

Under the auspices of the Water Color Committee of the Art Alliance of Philadelphia an exhibition of miniatures by the Pennsylvania Society of Miniature Painters, has been arranged. This exhibition opened on March 24th and continues to April 6th in the Alliance Galleries.

The School of Applied Design of the Carnegie Institute of Technology, Pittsburgh, Pa., has recently appointed Mr. Frank A. Bicknell of New York as visiting professor of Painting and Decoration. In conjunction with Mr. Henry Hubbell, head of the Department of Painting and Decoration, Mr. Bicknell will carry on that work which was so excellently done by Mr. C. W. Hawthorne in 1917. Mr. Bicknell is well known as a landscape painter and is represented in the National Gallery, Washington, and in the Lotos and National Arts Clubs' permanent collections as well as elsewhere.

At a recent meeting of the Board of Managers of the Fellowship of the Pennsylvania Academy of the Fine Arts held at the Academy of Fine Arts, Philadelphia, interesting reports were made by officers and chairmen of the various committees and approved. George Walter Dawson suggested and it was approved that a letter



THE WIND FLURRY

C. C. CURRAN

be sent to the Federation of Arts backing it, in its work. Mr. Dawson also suggested that the Advisory Council of Art in each state in the Union write letters advising the Federation as to conditions, etc.

The National Association of Women Painters and Sculptors held its Twenty-eighth Annual Exhibition in the Fine Arts Galleries, West 57th Street, New York, from February 16th to March 3d. The National Arts Club Prize of \$100 went to Anna S. Fisher. Among others represented were Cecilia Beaux, Alice Wentworth Ball, Ellen Emmet Rand, Jean Mottet Gallup, Martha Walter, Helen M. Turner, Jane Peterson, Mary Foot, Dixie Selden, Louise Brumbach, Lydia Field Emmet, Felicie Waldo Howell. The Association made an excellent showing.

A loan exhibition of paintings by Gustave Courbet, in commemoration of the one hundredth anniversary of his birth, will be held in the Metropolitan Museum, New York, beginning April 7th and lasting for six weeks.

The Theodore Roosevelt Memorial Scholarship has been presented to the New York School of Applied Design for Women by Mrs. Allen Boyd Forbes. This scholarship provides instruction each year for a student in any of the classes in practical designing which are taught in the School—textiles, wall-papers, posters, interior decoration, illustration and fashion sketching.

The Montclair Art Association of Montclair, N. J., has recently purchased for its permanent collection a large painting by Thomas R. Manley, of Montclair, entitled "Salt Meadows." The purchase of this picture was made possible by the provision of the Samuel Wilde Fund, the interest of which is applicable to such acquisitions.

It is gratifying to know that the "honorable discharge" emblem, a lapel button, to be issued by the War Department to all honorably discharged enlisted men who served in the war, is the work of one of our most distinguished sculptors, Adolph A. Weinman, and has received the approval of the National Commission of Fine Arts.



FIESTA DAY

FIRST ALTMAN PRIZE N. A. D.

VICTOR HIGGINS

FEDERATION ACTIVITIES

EXHIBITIONS

During the present season the Federation has had over 100 requests for exhibitions from about forty-five different places, and further inquiries and applications are being received daily. There have been twenty-eight exhibitions in circulation, including two oil collections, one of water colors (the new 1919 Rotary to start out in March), the Official Drawings by artists of the United States Army, Mr. Blashfield's "Carry On," French posters lent by Mrs. Francis Rogers, posters lent by Mrs. Fiske Warren, Helen Hyde Prints, Industrial Art Exhibition, three sets of Lucien Jonas lithographs, four sets of Pennell lithographs, original drawings by Violet Oakley, copies of old masters by the late Carroll Beckwith, two sets of Raemaekers' cartoons (one divided into four small sets for use in camps) two collections of school art work,

Detroit prints, war savings stamp posters and wood block prints.

Seven of these exhibitions have been scheduled for Nashville; six for Indianapolis, five for Memphis and New Bedford, four for Waco and Williamsport and many of the other places have requested at least two or three.

The major portion of the Allied War Salon held in New York in December was sent to Pittsburgh under the auspices of the Federation, and several of the units of the Salon, including the collection of 196 war drawings by official artists, have been taken over for circuits. Mr. Pedro J. Lemos of Stanford University is acting as the Federation's representative on the Pacific Coast and is arranging the circuits for the chapters and other organizations in the western states. Three exhibitions have been sent to Stanford University, School Art Work, Jonas lithographs, and

Pennell lithographs, and arrangements are being made to show these in Los Angeles, Pasadena, Oakland, Sacramento, Carmel, Seattle and Portland.

LECTURES

The Federation has at present twenty-two lectures in circulation all of which are almost constantly in demand. Two new lectures on French painting and French architecture have been particularly popular.

A new feature of the work has been supplying duplicate sets of our slides to two western colleges, for use in the art departments. One ordered sets of Civic Art and of American sculpture slides, the other a selection of one hundred slides from the lectures on American painting, American sculpture, Civic Art, George Inness and British painting.

The National War Work Council of the Y. M. C. A. has given orders for lectures and slides to be sent to China, Vladivostok and Constantinople. The Director of Fine Arts of the Army Overseas Educational Commission requested two sets of each of the five lectures specially prepared for the Y. M. C. A. In all 1,330 slides have been ordered, fourteen sets of the Civic Art lecture and six sets of the other lectures, American painting, American sculpture, French painting and French architecture.

AN EXHIBITION AT FORT WORTH, TEXAS

Fort Worth, Texas, was the first place to which the American Federation of Arts sent a traveling exhibition. In fact it was on the request of Mrs. Charles Scheuber, Librarian of the Carnegie Public Library and now also director of the Fort Worth Art Association that this work of the Federation, which has proved so important and serviceable, was initiated.

With reference to the Tenth Exhibition of oil paintings which the Federation has sent to Fort Worth and shown in the Carnegie Library Gallery this winter Mrs. Scheuber writes as follows:

"The exhibition was a great success. There was more interest in it than we have had for several seasons. Four thousand four hundred and seventy-seven persons visited the exhibition. The Art Association,

as usual, offered two prizes to the pupils of the primary, grammar and secondary schools for the best estimates of a single picture in the exhibition. Thirty-five estimates were received. Children's Day on which twenty children of the primary and grammar grades undertook to tell in three minutes why they preferred a certain picture, was largely attended, and stimulated a great deal of interest in the pictures among the children."

THE VIOLET OAKLEY EXHIBITION

The following interesting paragraph with reference to the exhibition of drawings, paintings, and sketches for mural decorations by Violet Oakley, which the American Federation of Arts is at present circulating appeared in a recent issue of a Milwaukee newspaper.—*The Sentinel*.

"The complete Violet Oakley exhibition of original drawings and studies for mural decoration has been arranged for a full month's installation. This is one of the important exhibitions of the season. It has just been released by the Madison Art Association, having previously been shown by the Corcoran Gallery in Washington. Frank Riley, the Madison architect, pronounced it 'the most corking show Madison has ever had.' While Milwaukee may not be as muralistically inclined as her more academic sister, it should surely rise to the opportunity of seeing, in the making, one of the most distinguished of all American mural painters. Both from an historical as well as an artistic point of view the exhibits are remarkable."

This exhibition is now being shown in Providence, R. I.

In the March number of *Scribner's Magazine* is reproduced a group of war drawings by the official artists, U. S. A. Captains Wallace Morgan, George Harding, Harry E. Townsend, W. J. Aylward, Ernest Peixotto, W. J. Duncan and J. André Smith, included in the exhibition which the American Federation of Arts is now circulating. This exhibition has been shown in the Corcoran Gallery of Art, Washington, D. C., the Allied War Salon, New York; the Carnegie Institute, Pittsburgh; the Art Association, Dayton, Ohio; and in the Arnot Art Gallery, Elmira, N. Y.

CORRESPONDENCE

AN INTERESTING LETTER
FROM NEW ZEALAND

To the Secretary,

THE AMERICAN FEDERATION OF ARTS:

Since last year I have had your kind letter of July 31st, and the two specimen copies of THE AMERICAN MAGAZINE OF ART, before me and thank you very much for sending me these and also the various leaflets announcing the activities of the Federation of Arts. These have been very helpful in many ways, particularly in my work as secretary of the New Zealand Academy of Fine Arts, the duties of which I took over on the first of January this year.

I now take the opportunity of sending you two Money Orders of 10/- each, (4S) and shall esteem it a favor if you will enroll me as a member from the first of January, 1918, and post me copies of the MAGAZINE from that date.

I enclose a copy of the catalogue of our last annual exhibition which will give some idea of what we are doing in but a very small way in this part of the world. The folder enclosed helped largely increase the number of subscribing members and our sales went up to £680-0-0 as against £280-0-0 in 1917. No doubt the feeling of victory which was stirring the minds of our people, and which, by the great help of your country has been achieved, set free the impulses that opened the purses of patrons. Much remains to be done here, however, before the attitude of the public to art can be felt to be satisfactory, and the knowledge that will be got from the AMERICAN MAGAZINE OF ART of the work of the Federation of Arts will reach an appreciative circle. Any leaflets you can send will also be much appreciated.

Early in next year I hope to see the first of our Academy's Bulletins issued. It is hoped to have in this the addresses delivered during the course of the Exhibition, as well as illustrations of some of the most notable pictures in what is known as our Dominion National Collection.

With very good wishes for the New Year, I am

Yours faithfully,

J. M. McDONALD,

Assistant Director,

Dominion Museum,

Wellington, New Zealand.

The catalogue of the exhibition to which Mr. McDonald refers lists over four hundred exhibits including oil and water color paintings, drawings, etchings, lithographs, miniatures, silhouettes, architectural designs and craft work such as pottery, jewelry, metal work, etc., by artists in New Zealand, and New South Wales, as well as a few notable loans comprising works by distinguished deceased artists, for

example a splendid portrait of Colin Cameron by Sir Henry Raeburn, a Venetian water color by Turner, and an oil and two water colors by Van der Velden, lent by New Zealand collectors.* The exhibition was opened by His Honor the Chief Justice, Sir Robert Stout, K.C.M.G. The New Zealand Academy of Fine Arts, according to a little circular issued and enclosed with the catalogue, had last autumn 268 names on its register subscribing members as well as about ninety professional artist members.

MUSIC IN THE MUSEUMS

The Editor,

THE AMERICAN MAGAZINE OF ART:

In a recent number of your magazine there is an article by Mr. Francis Rogers on "Music in the Art Museums," in which he refers to concerts given regularly in the museums of several specified cities. For some reason he omitted to make any inquiry about Philadelphia. I am one of a committee in charge of free Sunday afternoon concerts given in the lobby of the Academy of Fine Arts in this city. The programs differ in character each week. At one time there will be a string quartet, at another, vocal and instrumental soloists, at still another, a chorus of male voices or church choir singers. We are giving our second season of about fifteen concerts this year with great artistic and popular success. The audiences average several thousand people. At our last concert the crowd was so great that accurate record could not be kept. It was said to number between 6,000 and 8,000 persons. Many soldiers and sailors attend. As this city is a benighted spot on Sundays, so far as all possibility of amusement is concerned, these concerts are a tremendous boon to the public. We are under the slavery of antiquated blue laws, sustained by fanatical sabbaterians, that forbid all paid for pleasures and our concerts are a veritable oasis in a desert of dullness and dreariness.

Yours very truly,

JOHN H. INGHAM,
Philadelphia, Pa.

WAR PICTURES

To the Editor,

THE AMERICAN MAGAZINE OF ART:

I am engaged upon a work dealing with art and the Great War and would be grateful to the directors of any of our museums which have formed collections of paintings, prints, etc., with subjects connected with the war for communicating with me. I should also like to hear from owners of any notable private collections of such material.

A. E. GALLATIN.

125 East 69th Street
New York City

THE AMERICAN FEDERATION OF ARTS. Tenth Annual Convention,

New York May 15, 16 and 17, 1919